Research on the Compositions of
Claude Debussy, Gabriel Fauré, and Reynaldo Hahn
Set to the Poetry of Paul Verlaine.

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Introduction

The research topic explored in this annotated bibliography pertains to the poetry of Paul Verlaine, and the influence that poetry had on the works of composers Claude Debussy, Gabriel Fauré, and Reynaldo Hahn.

Verlaine's texts are an extremely popular source for musical settings. Currently, 1622 known musical settings of Verlaine's texts exist. Debussy, Fauré, and Hahn were chosen specifically for this research bibliography due to their proximity to Paul Verlaine. They were contemporaries, and each of these composers had a personal relationship with Verlaine in some way. These composers were also chosen based on the popularity of their songs.

In researching this topic, it became clear that the predominant methodologies favored by many of the authors of the journals, articles, dissertations, theses, etc. consulted in this project, included in-depth analyses of the works of Debussy, Fauré, and Hahn, particularly harmonic, stylistic, and formal analyses of their works and how they incorporated the overall tone of Verlaine's poems. Biographical research and influences were also employed by many of the authors, as it was important to have a solid understanding of the backgrounds of Verlaine, Debussy, Fauré, and Hahn, as well as the historical influences, such as a *comedia dell'arte* and the paintings of Watteau and Lancret, that inspired Verlaine, and, in turn, Debussy, Fauré, and Hahn. An understanding of the major artistic movements of the 1870s-1900s was also crucial, as Debussy and Fauré were essentially creating something new, stylistically, with their compositions, especially in the 1880s-1890s.

In-depth analyses of Verlaine's poems were also prevalent in the research reviewed for this topic, and many authors asserted how inherently musical Verlaine's poetry was. Prosody was also discussed often, as Debussy, Fauré, and Hahn all, to varying degrees, attempted to mimic the rhythm and structure of the musicality in Verlaine's poems.

The coverage of materials on this particular topic was greater than initially anticipated. Writings related to this topic of research were found all over the world, from the United States to China to Poland to Japan. Many of the dissertations and theses were written in the past 30 years, although there were journals and articles written in the 1940s, 1950s, and 1960s, and one book that was published in 1919.

One area which seemed to be underrepresented in the research that was reviewed was an in-depth review of the period leading up to the rise of Symbolism and the creation of *mélodies*. While some of the authors touched on the musical and literary styles that immediately preceded the 1880s, it would have been helpful to have a stronger background with which to compare – to see the bigger picture of how music, poetry, and literature evolved during this time period. Similarly, a greater look at how these evolutions built on themselves, and how this led to Modernism. While some authors provided decent biographies of Verlaine, Debussy, Fauré, and Hahn, none seemed to dive too deeply into the personal lives of these men, which, undoubtedly, played a significant role in the forming of their artistic identities. As important as it is to have the sketch of a composer's life, composer biographies were only included in this bibliography if they included analysis of the compositions set to a text by Verlaine.

Bibliography

Al-Araj, Anna. "Musical Interpretation of the Selected Poems by Paul Verlaine. Analysis of Irena Wieniawska's Songs in the Comparison to the Compositions by Fauré, Debussy, and Ravel." *Kwartalnik Młodych Muzykologów UJ*, no. 33 (February 2017): 43–76.

    Al-Araj's article focuses on Irene Wieniawska's settings of Paul Verlaine's poetry and how they compare to the musical settings of Gabriel Fauré, Claude Debussy, and Maurice Ravel. Al-Araj spends some time discussing each composer, their musical style, and then, in great detail, compares Wieniawska's settings of Verlaine's poems to those of Fauré, Debussy, and Ravel. Special attention is paid to structural, formal, and harmonic analysis of the music.

Anderson, Jill Edith. "The Middle Period Song Cycles of Claude Debussy and the Poets Who Inspired Them." DMA diss., University of California, Santa Barbara, 2002.

    Anderson focuses on Claude Debussy's "middle period" song cycles, *Ariettes oubliées*, *Cinq Poemes de Charles Baudelaire*, *Trois Mélodies de Paul Verlaine*, and *Fêtes galantes*, series I. Her intention is to provide background information to singers to inform their performances. Anderson gives some consideration to Debussy's life and composition style, specifically discussing his affinity for symbolist poetry and how the language used by poets Paul Verlaine and Charles Baudelaire inspired his composition style. She then analyzes each of the songs in these song cycles harmonically and stylistically.

Barnard, Monty J. "A Comparative Study of the *mélodies* of Gabriel Fauré and Claude Debussy." DMA diss., Northwestern University, 1974.

    Barnard explores the differences between Gabriel Fauré and Claude Debussy, as two of the major composers of French mélodies, as well as Paul Verlaine's influence on both composers. Barnard also discusses how inherently musical Verlaine's poems were, and how he shared many of the same inspirations as Fauré and Debussy. Barnard utilizes harmonic, stylistic, and formal analysis in his exploration of the compositions of Fauré and Debussy.

Beechey, Gwilym. "Debussy's Settings of Verlaine and Mallarmé." *Musical Opinion* 104 (September 1981): 451-56.

    Beechey focuses her article on four of Claude Debussy's song cycles, with poetry written by Paul Verlaine and Stéphane Mallarmé: *Ariettes oubliées*, *Trois Poèmes de Stéphane Mallarmé*, and *Fêtes galantes Set I and Fêtes galantes Set II.* She focuses mostly on Paul Verlaine, his life circumstances when he was writing his poetry, and the texts he wrote. She elaborates how Verlaine's texts were evocative of nature and more about suggestion instead of straightforward. Beechey also adds some harmonic and stylistic analyses to illustrate how Debussy tried to capture Verlaine's words.

Barber, Kristofer. "*Premier les paroles*: The Holistic Musical Evocation of Poetry in Selected Vocal Works of Reynaldo Hahn." PhD diss., University of Wisconsin, Madison, 2007.

Barber discusses the setting of Verlaine's poem, Green, by Hahn, Fauré, and Debussy, comparing each composer's setting of the same text. Barber also explores Hahn's heavy reliance on text to inform his compositions, citing his settings of poems by Verlaine, Théophile Gautier, and Alphonse Daudet. (unavailable for verification, adapted from *RILM Abstracts*)

Bergeron, Katherine. *Voice Lessons: French mélodie in the Belle Epoque*. The New Cultural History of Music, edited by Jane F. Fulcher. New York: Oxford University Press, 2010.

Bergeron focuses on the inception of French *mélodie* and the composers and poets that proved instrumental in the rise of this art form. Bergeron takes a more scientific approach to her study, although she does also employ formal and stylistic analysis when looking at the songs.

Bitzan, Wendelin. "Sur le mode mineur – Ein Mondbild in Moll. Eine analytische Annäherung an Claude Debussys Verlaine-Lied Clair de Lune." *Zeitschrift der Gesellschaft für Musiktheorie* 9, no. 2 (2013): 289-301.

Bitzan's article focuses exclusively on Claude Debussy's second setting of Paul Verlaine's poem, "Clair de lune." He gives a bit of a background about Verlaine and the poem itself, but really focuses the majority of his work on formal, stylistic, and harmonic analysis of the piece. He briefly compares the two settings of "Clair de lune" that Debussy set almost 10 years apart and notes how Debussy's writing matured and changed in that time period.

Briscoe, James Robert. "The Compositions of Claude Debussy's Formative Years (1879-1887)." PhD diss., University of North Carolina – Chapel Hill, 1979.

Briscoe's dissertation takes into account all of Claude Debussy's early compositional works from 1879-1887. Briscoe asserts that although there were many influences on Debussy's compositional style throughout his life, his early works show elements of his later style. Briscoe's objective is to discover the origins of Debussy's compositional style, and he accomplishes this through and extensive harmonic, stylistic, and formal analysis of the 21 works Debussy composed during the first seven years of his compositional career.

Brown, Jennifer Lea. "Debussy and Symbolism: A Comparative Study of the Aesthetics of Claude Debussy and Three French Symbolist Poets with an Analysis of Debussy's Symbolist Techniques in *Pelléas et Mélisande*." DMA diss., Stanford University, 1992.

Brown focuses her studies on symbolist elements in Claude Debussy's music, and how his music relates to the poetry of the three leading symbolist poets of his time, Stéphane Mallarmé, Charles Baudelaire, and Paul Verlaine. Debussy's composition style is discussed along with his own musical aesthetic. Verlaine, Mallarmé, and Baudelaire are then discussed in detail. Brown relates which specific attributes of symbolist technique Debussy has in common with each poet and cites specific compositions that employ the techniques.

Brunetto, Flavia. "Fauré e Debussy di fronte a Verlaine." In *Poesia e musica nella Francia di fine ottocento*, edited by Guido Salvetti, 219-36. Quaderni di musica/realtà 26. Milano: Edizioni Unicopli, 1991.

> Brunetto discusses the setting of poems from Paul Verlaine's works, *Fêtes galantes* and *Romances sans paroles* set by Gabriel Fauré and Claude Debussy. Despite using the same texts, these works include significant differences in their treatment of said texts. Brunetto employs stylistic and harmonic analysis in her study of Fauré's and Debussy's compositions.

Cahn, Peter. "Gabriel Faures letzte Verlaine-Vertonung (Prison) und die Tradition von Plainte und Lamento." In *Liedstudien: Wolfgang Osthoff zum 60. Geburtstag,* edited by Martin Just and Reinhard Wiesend, 453-471. Tutzing, Germany: Hans Schneider, 1989.

> Cahn analyzes Gabriel Fauré's setting of Paul Verlaine's poem, "Prison." He gives some background about Verlaine's life, explaining that this poem was written when Verlaine was imprisoned for a short period of time after attempting to shoot his lover and fellow poet, Arthur Rimbaud. Cahn also talks about Fauré's interaction with Verlaine, and how Fauré attempted to capture Verlaine's text with the music in his composition. Cahn includes a harmonic and formal analysis of Fauré's work, complete with musical examples.

Camoni, Barbara. "Fauré e Verlaine." In *Poesia e musica nella Francia di fine ottocento,* edited by Guido Salvetti, 54–94. Quaderni di musica/realtà 26. Milano: Edizioni Unicopli, 1991.

> Unavailable for verification.

Chalupt, René. "Verlaine, ou: de la musique en toute chose." *Contrepoints* 6 (1965): 62-73.

> Chalupt focuses his discourse almost entirely on Paul Verlaine's texts and writing style. Claude Debussy and Gabriel Fauré are mentioned as having similar styles to Verlaine, despite being distinctive composers, in their own right.

Chłopicka, Regina. "Claude Debussy: C'est l'extase langoureuse do słów P. Verlaine'a (1887)." In *Forma i ekspresja w liryce wokalnej 1808-1909: Interpretacje*. 139-52. Muzyka i liryka, 2 Kraków: Akademia Muzyczna w Krakowie, 1989.

> Chłopicka analyzes the text of *C'est l'extase* by Debussy, which is the first song in the set, *Ariettes oubliées*. (unavailable for verification, adapted from *RILM Abstracts*)

Clevenger, John Robert. "The Origins of Debussy's Style." PhD diss., Eastman School of Music, University of Rochester, 2002.

> Clevenger focuses his discourse on Claude Debussy and his early works, including his *mélodie* with text by Paul Verlaine. Clevenger notes how Debussy was influenced by the Symbolist movement while in school, and used that influence to inspire his early compositions, including the poems of Paul Verlaine. Clevenger also employs historical research noting how Verlaine and other poets, such as Banville, utilized Italian *commedia dell'arte*, French pantomime, and classical pastoral traditions as inspiration for their works,

which, in turn, inspired Debussy to set those works to music. Clevenger also includes harmonic and formal analyses of Debussy's songs set to Verlaine's works.

Code, David J. *Claude Debussy*. London: Reaktion Books, 2011.

Code takes a largely biographical approach to his study of the life of Claude Debussy and the literary influences that helped shape his compositions. Code explores how Symbolist poets such as Paul Verlaine and Théodore de Banville played a large role in Debussy's early compositions.

Davis, Christopher Shawn, "The Evolution of Claude Debussy's Writing Style through Songs and Piano Music." DMA diss., University of California, Santa Barbara, 2013.

Davis analyzes the stylistic evolution of Debussy's compositions, noting that his early works were heavily influenced by symbolist literature, while his later works included broader influences, such as Wagner and Javanese gamelan. Davis references the historical influences on both Debussy and the Symbolist poets of the 1880s, particularly the French literature of the Baroque period. Davis also uses harmonic and stylistic analysis throughout his dissertation to note the stylistic shifts from Debussy's early compositions to his later solo piano pieces.

Du, Xinwei. "德彪西声乐套曲《被遗忘的抒情歌曲》析论梳要." *中小学音乐教育* 2 (2005): 18-22.

Du takes an in-depth look at Debussy's song cycle, *Ariettes Oubliées*, looking at the text, notation, voice, and accompaniment. (unavailable for verification, adapted from *RILM Abstracts*)

Dubiau-Feuillerac, Mylène. "'De la poésie avant toute chose': L'interprétation des *Ariettes oubliées* et de la *Chanson de Mélisande* par Claude Debussy et Mary Garden." In *Regards sur Debussy*, edited by Myriam Chimènes and Alexandra Laederich, 263-78. Paris: Fayard, 2013.

Dubiau-Feuillerac takes a stylistic analysis approach to the topic, in which she shares her observations of recordings made by Claude Debussy and Mary Garden in 1904 of three of Paul Verlaine's poems, *Il pleure dans mon cœur*, *L'ombre des arbres*, and *Green*. Dubiau-Feuillerac analyzes how the choices made by both artists reflect not only the text of the poetry, but also the evolving musical style of the early 1900s.

———. "La mélodie française comme déclamation de poèmes: L'exemple des *Ariettes oubliées* de Claude Debussy." *Musicorum* 11 (2012): 35-52.

Dubiau-Feuillerac focuses on the importance of prosody in Debussy's settings of Verlaine's poems. She analyzes the relationship between text and music, and how each informs the other, as well as how Debussy was able to incorporate and mimic the original rhythms of Verlaine's poetry into his *mélodies*. (unavailable for verification, adapted from *RILM Abstracts*)

Evans, Edwin. "Debussy for Singers." *The Sackbut* 2 (November 1921): 8-14.

>   Evans's article asserts that Debussy's music was highly influenced by literature, and that Debussy's fastidious nature allowed him to choose only the best prose and poetry from which to set his works. Evans further suggests that for a singer to be able to do justice to one of Debussy's songs, they, too, must understand the literature behind the music, and their respective influences. In the case of Verlaine, these influences included the artists, Jean-Antoine Watteau and Nicolas Lancret, as well as *comédia italienne*.

Fauré, Michel. "L'époque 1900 et la résurgence du mythe de Cythère." *Le Mouvement social*, no. 109 (1979): 15-34.

>   Fauré's article looks at the cultural context in which Verlaine wrote his poems, particularly his Fêtes galantes, which were written in a time of great difficulty for Verlaine, as his personal beliefs ran counter to the positivism that arose in the 1860s in France. Fauré then analyzes how the works of poets such as Verlaine were utilized by Gabriel Fauré and Claude Debussy, and how the social class backgrounds of both composers affected those works.

Fischer, Kurt von. "Bemerkungen zu den zwei Ausgaben von Debussys *Ariettes oubliees*." In *Symbolae historiae musicae. Hellmut Federhofer zum 60. Geburtstag*. Edited by Freunden, Kollegen, und Schülern, 283-89. Mainz: Schott Musik International, 1971.

>   Fischer compares Debussy's two settings of Verlaine's *Ariettes oubliées*, which were completed in 1888 and 1903, respectively. Fischer analyzes the differences in the music, noting Debussy's evolving style, and asserts that as Debussy evolved musically, he felt the need to improve upon some of his earlier works, including *Ariettes oubliées*, paying more attention to prosody with his second setting, and allowing Verlaine's poetry a greater opportunity to be expressed through the music. (unavailable for verification, adapted from *RILM Abstracts*)

Fortassier, Pierre. "Verlaine, la musique et les musicien." *Cahiers de l'association internationale des études francaises* 12, no. 1 (1960): 143-59.

>   Fortassier's article focuses on Verlaine's association with music, including how much musical background Verlaine possessed, as well as Verlaine's overall influence on the direction of music in the late 19th century and early 20th century. Fortassier relies heavily on historical research to understand Verlaine's background, and paints a picture of how Verlaine's association with musicians in his professional life contributed to the use of Verlaine's works in the compositions of musicians such as Gabriel Fauré, Claude Debussy, and, to a lesser extent, Maurice Ravel.

Guthrie, Roberta Alma. "Six Poems of Verlaine and Their Settings by Fauré and Debussy." Master of Arts thesis, University of Southern California, 1965.

>   Guthrie analyzes six poems written by Paul Verlaine set by Gabriel Fauré and Claude Debussy. Structure of the French language is discussed extensively, and the problems

composers run into when setting French text to music is addressed. Guthrie also discusses how Fauré's and Debussy's interpretations of Verlaine's poetry influenced their musical settings of his poems and how their understanding of poetry in general and their different ideas about the relationship between music and poetry played a part in the compositional process.

Hernández Barbosa, Sonsoles. "Paul Verlaine et Claude Debussy: Esthétiques convergentes ou divergentes?" In *Musique et littérature au XXe siècle*, edited by Francis Buil, Belén Hernández Marzal, Paloma Otaola González, and Aude Locatelli, 95-106. Lyon: Université Jean Moulin Lyon, 2011.

Unavailable for verification.

Hirsbrunner, Theodor. "Musik und Sprache bei Fauré und Claude Debussy." *Melos. Neue Zeitschrift für Musik* 1 (September-October 1975): 365-72.

Hirsbrunner's article compares the settings of Verlaine's poem, *C'est l'extase* by Fauré and Debussy, arguing that Fauré takes a more traditional approach, paying attention to the prosody of Verlaine's poem, while Debussy's composition is more evolutionary, employed newer compositional styles and techniques.

Hopkins, Sara Gilliam. "Verlaine in Song: How Six Composers of *mélodie* Responded to the Innovations of His Verse." DMA diss., University of Maryland, College Park, 1996.

Hopkins discusses six French composers and their settings of Paul Verlaine's poetry. She focuses on Verlaine's poetry written between 1866 and 1896 and how its structural innovation inspired different composers of the time. Hopkins also compares and contrasts different settings of the same poem and how the six different composers interpreted Verlaine's work.

Howat, Roy, and Emily Kilpatrick. "Gabriel Fauré's Middle-Period Songs, Editorial Quandaries and the Chimera of the 'Original Key'." *Journal of the Royal Musical Association* 139, no. 2 (2014): 303-37.

Howat and Kilpatrick focus on the stylistic and musical shifts seen in Gabriel Fauré's compositions in the period between 1886-91, citing the discovery of poets such as Villiers de l'Isle and Paul Verlaine as one of the major catalysts for these shifts. Howat and Kilpatrick use stylistic and harmonic analysis of Fauré's music during this time period to note Fauré's artistic evolution and assert that Verlaine's poetry in particular prompted the biggest shift.

Hsu, Samuel. "Imagery and Diction in the Songs of Claude Debussy." PhD diss., University of California, Santa Barbara, 1972.

Hsu focuses on the impact that the Symbolist aesthetic had on the compositions of Claude Debussy. Hsu devotes a section of his dissertation specifically on the influence that Paul Verlaine's poetry had on Debussy between 1882 and 1904 - how Debussy interpreted the sounds and images in the poetry and used his music to relay his interpretation. Hsu also notes

that it is imperative to understanding Debussy's Verlaine-inspired works to also understand Verlaine's background, and the influences that led to his poetic creations. Hsu employs historical research to ascertain the extent to which the paintings of Watteau and the *commedia dell'arte* influenced Verlaine's works, which, in turn, influenced Debussy's compositions. Hsu also takes a biographical approach in an attempt to understand how Verlaine's life experiences influenced his works.

Huang, Fumei. "A Comparative Study of Paul Verlaine's Poetry in Musical Settings." DMA diss., Boston University, 2006.

Huang focuses her study on Paul Verlaine's fourth book of poetry, *Fêtes galantes* – and how Claude Debussy, Gabriel Fauré, and Reynaldo Hahn set "Mandoline," a poem within this book. She discusses the poetic techniques employed by Verlaine in this work and follows this by analyzing the stylistic, harmonic, and formal analyses of the musical settings by Debussy, Fauré, and Hahn.

Jankélévitch, Vladimir. Gabriel Fauré: ses mélodies, son esthétique. 179 exemples musicaux. Reprint, Paris : Librairie Plon, 1938. Paris : Librairie Plon, 1951.

Jankélévitch divides his book into two parts. The first part contains a list of the vocal works of Gabriel Fauré, including harmonic, stylistic, and formal analayses of the songs. The second part of this book addresses meaningful aspects of Fauré's works including Fauré's intentions in his compositions.

Jean-Aubry, G. and Romain Rolland. "Paul Verlaine and the Musicians." In *French Music of To-day and Musicians of To-day*. Translated by Edwin Evans, 191-204. London: The Waverley Book Company, Limited, 1920.

Jean-Aubry discusses how integral Verlaine's poetry was to the rise of what would become known as French *mélodies* (though in this writing, they are referred to as French *lieder*). Jean-Aubry asserts that the composer best suited to setting Verlaine's poetry is Fauré, though he does concede that Debussy had a unique ability to encapsulate the moods evoked by Verlaine's poems and translate them into music.

Johnson, Graham. *Gabriel Fauré: The Songs and Their Poets.* Translated by Richard Stokes. Farnham: Ashgate. 2009.

Johnson takes a mostly biographical approach to reviewing the prolific career of composer, Gabriel Fauré. Of particular note in this work are the similarities between the lives of Fauré and the poets Fauré used to set many of his compositions, including Paul Verlaine.

Johnson, Julian. "Present Absence: Debussy, Song, and the Art of (Dis)appearing." *19th Century Music* 40 (Spring 2017): 239-56.

Johnson's article discusses the artistic shift in Debussy from his early Romantic works to the darker and more atmospheric compositions based on the poetry of Paul Verlaine. Johnson also purports that, while stylistic analysis and biographical research help to form a picture of

the influences that catalyzed this shift, they cannot tell the whole story. Johnson, himself, utilizes formal, stylistic, and harmonic analysis to analyze the works of Debussy that were set to Verlaine's poems.

Kania, Ireneusz. "Poezja a muzyka: Verlaine-Mallarmé-Debussy." In Inspiracje w muzyce XX wieku: Filozoficzno-literackie, religijne, folklorem. Materiały Ogólnopolskiej Konferencji Muzykologicznej, edited by Tadeusz Kaczyński, 31-35. Warszawa: Związek Kompozytorów Polskich, 1993.

> Unavailable for verification.

Kasaba, Eiko. "Claude Debussy の歌曲に関する研究: Debussy と Verlaine." MA thesis, Tōkyō Geijutsu Daigaku, 1976.

> Kasaba's dissertation focuses on how Debussy's music was influenced by literature, particularly as literature evolved during the late 19th century. Kasaba takes an in-depth look at 20 of the *mélodies* set by Debussy to Verlaine's poems in an attempt to better understand the cultural and social influences that led to their creation. (unavailable for verification, adapted from *RILM Abstracts*)

Kilpatrick, Emily, and Roy Howat. "Editing Fauré: A Fresh Look at *La bonne chanson*." *Journal of Singing*, January 2014, 285-300.

> Kilpatrick and Howat's article focuses on how Fauré's works have been edited over time, and how changes to the notations of Fauré's compositions have altered the intent of those works. Kilpatrick and Howat point out that there is no unified scholarly compendium of Fauré's songs, which has led to innumerable errant editions of Fauré's works over time. Regarding Fauré's song cycle, *La bonne chanson*, which were set to Verlaine's poems of the same name, between Fauré's original drafts and the engraving, there are numerous notational differences. Kilpatrick and Howat employ notation studies, text criticism, and style analysis in thier review of *La bonne chanson*.

Kim, Kil-won. "A Detailed Study of Reynaldo Hahn's Settings of the Poetry of Paul Verlaine." DMA diss., Uiniversity of Oklahoma, Norman, 1996.

> Kim focuses on six poems of Paul Verlaine set by Reynaldo Hahn. This work includes an overview of Hahn's life and his contributions to the French *mélodie*. Kim then specifically addresses six of Hahn's compositions and for each song, the textual context and form, musical form, rhythm and melody, harmony, accompaniment, and performance instructions are given.

Kolatschewsky, Valerius. Claude Debussy und das Poetische: (aus Igors Papieren). Bern: A. Francke, 1943.

> Unavailable for verification.

Lessmann, Benedikt. "Debussy und Verlaine: Konturen der Liedkomposition bei Debussy am Beispiel der zwei Vertonungen von *En sourdine*." *Musiktheorie: Zeitschrift für Musikwissenschaft* 28 (2013): 65-75.

> Lessmann's article compares the two settings by Debussy of Verlaine's poem, *En sourdine*, showing the different approaches taken by Debussy. Debussy's first setting was a more straightforward Romantic approach, while his second setting took into account prosody to a much greater extent. Lessmann also touches on the shared desire of Debussy and Verlaine to marry poetry with music, and how that affected their work. Lessmann employs harmonic and stylistic analysis in his review of the two versions of *En sourdine*.

Lewis, Lynnell. "The Poetry of Symbolism and the Music of Gabriel Fauré." MA thesis, Ball State University, 2009.

> Lewis discusses the relationship between the text of Verlaine's *Fetes gallante* and *Romances sans parole* and the imagery conjured by the music of Gabriel Fauré, based on those poems. The first half of Lewis's thesis is devoted to fleshing out the biographies of both Verlaine and Fauré in order to understand the life circumstances that influenced each man, artistically. Lewis then uses formal analysis to show the effect of Symbolism on the works of Fauré's that were set to Verlaine's poems.

Lockspeiser, Edward. "The French Song in the 19th Century." *The Musical Quarterly* 26 (April 1940): 192-99.

> Lockspeiser discusses the evolution of music throughout the 19th century in France, initially inspired by the German *lieder*, and culminating in the uniquely French, *mélodie*. Verlaine's impact on the rise of the *mélodie* is noted, as well as Verlaine's contribution to the music of France and composers such as Fauré, Debussy, and Hahn. Lockspeiser focuses much of his analysis on the contextual influences of what was going on in France during the 19th century, citing the aftermath of the Franco-Prussian war as the beginning of the rise of *mélodie*.

Low, Peter. "Fauré's *Cinq mélodies* and the Poet Verlaine." *Journal of Singing* 61 (March 2005): 353-58.

> Low takes an in-depth look at the text behind Fauré's song cycle, "Cinq mélodies 'de Venise'," asserting that a grammatical error in many editions of the song, "A Clymène," can be resolved by looking at the original text of Verlaine's poem, on which it was based. Although he acknowledges that many times a composer will purposefully change the grammar of a poem which they are setting to music, this was not the case with Fauré. Low also explores how well the five songs in this song cycle work with one another, utilizing harmonic and stylistic analysis.

Lukovs'ka, Svitlana Volodimirvna. Вокальні мініатюри К. Дебюссі на слова П. Верлена в контексті камерно-вокальної творчості композитора. DMA diss., Deržavna Muzyčna Akademiâ Ukrajiny, 2005.

Lukovs'ka's dissertation focuses on the relationship between text and music in the works of Debussy, set to the poems of Verlaine. Lukovs'ka analyzes how the Debussy's literary influences changed throughout his musical career, and explores how the art of Debussy and Verlaine can be combined, while still holding true to the intent of the respective artists. (unavailable for verification, adapted from *RILM Abstracts*)

Marsh, Stephanie. "Gabriel Fauré's *La bonne chanson*, op. 61 and *La chanson d'Ève*, op. 95: Musical Diversity versus Thematic Unity." DMA diss., University of Arizona, Phoenix, 2009.

Marsh focuses her dissertation on two of Gabriel Fauré's song cycles: *La bonne chanson* and *La chanson d'Ève*. She spends some time discussing Paul Verlaine's influence on Fauré's compositional style and how Fauré uses Verlaine's literary themes as unification devices in *La bonne chanson.* She then continues describing in detail Fauré's two versions of the song cycle, one with string quartet and voice, the other with piano and voice, and the stylistic, formal, and harmonic attributes of each of them.

Masson, Marie-Noëlle and François Mouret. "Verlaine/Fauré, *Claire de lune*: Les interactions du texte et de la musique dans la segmentation de l'œuvre vocale ou la problématique du sens." *Musurgia* 1 (1994): 24-38.

Masson and Mouret discuss how text and music interact in *Claire de Lune* by taking an in-depth look at the segmentation of the text, as well as that of the music. Masson and Mouret utilize harmonic, and stylistic analysis in their treatment of this composition.

Meister, Barbara. "The Interaction of Music and Poetry: A Study of the Poems of Paul Verlaine as Set to Music by Claude Debussy and of the Song Cycle *Songs and Proverbs of William Blake* by Benjamin Britten." PhD diss., City University of New York, 1987.

Meister's intent is to draw parallels between the seventeen settings of Paul Verlaine's poetry by Claude Debussy and the settings of William Blake's poetry by Benjamin Britten in his song cycle, *Songs and Proverbs of William Blake.* She asserts both of these composers used their music to enhance the poetry and that its purpose is to support, not surpass the words themselves. Meister accomplishes this through extensive analysis of the poems themselves as well as harmonic, structural, and stylistic analysis of Debussy's and Britten's music.

Mérley, Jacques. "Gabriel Fauré: L'homme et le musicien — «La bonne chanson»." *La Revue Musicale,* 15 November 1903, 622-28.

Mérley gives a brief overview of Gabriel Fauré's life and composition style. He then discusses Paul Verlaine's poetry and how its structure lends itself well to musical settings. The second part of this article focuses on a harmonic, stylistic, and formal analysis of the nine texts of Verlaine's *La Bonne Chanson* set by Fauré.

Michaud, Guy. De la musique avant toute chose: études de structures sonores sur trois poèmes de Verlaine. Saarbrücken: Universität des Saarlandes, 1952.

    Unavailable for verification.

Minardi, Gian Paolo. "Les bijoux poétiques du petit Bunibuls." In *All'ombra delle fanciulle in fiore: La musica in Francia nell'età di Proust*, edited by Carlo de Incontrera, 59-75. Monfalcone: Teatro comunale di Monfalcone, 1987.

    Minardi's essay focuses on the influence Marcel Proust's friendship with Reynaldo Hahn had on him as a composer. Minardi also analyzes Hahn's settings of Verlaine's *Chansons grises* stylistically, harmonically, and formally.

Mooney, David. "Musical Settings of the Poetry of Verlaine: A Study in Music-Poetic Synthesis" Master's thesis, National University of Ireland, Maynooth, 1990.

    Mooney's thesis discusses which composers were the most successful in setting the texts of Verlaine's poems to music, focusing on the Symbolist elements of both the text and the music. Mooney argues that Debussy and Poldwoski were best able to encapsulate the intent behind Verlaine's poems and translate them into music. (unavailable for verification, adapted from *RILM Abstracts*)

Moore, Stacy Kay. "Words Without Songs, and Songs Despite Words: Poetry and Music in the French *mélodie*." PhD diss., Cornell University, 2001.

    Moore focuses on the interplay in French *mélodie* between the voice, the text, and the musical accompaniment. Particularly, Moore notes that all of these elements play a role in expressing the intent of the poem, though many composers, including Fauré, change the original intent of a poem as it is adapted for song. Moore uses harmonic and stylistic analysis in her review of French *mélodie*.

Moulton-Gertig, Suzanne L. "A Musical Anachronism: Reynaldo Hahn and His Music." *Ars musica* 1 (Spring 1989): 1-13.

    Moulton-Gertig focuses her article on the life and works of Reynaldo Hahn, including and analysis of how he was able to become a composer of note, while not attaining the status of composers such as Debussy and Ravel. Moulton-Gertig uses harmonic and formal analysis of several of Hahn's works, including *L'heure exquise*, which was based on Verlaine's poetry.

Müller, Margaretha. *Musik und Sprache. Zu ihrem Verhältnis im französischen Symbolismus*. Bonner romanistische Arbeiten 18. Frankfurt am Main: Peter Lang, 1982.

    Müller discusses how interwoven poetry and compositions were during the height of Symbolism in France, and how each media used aspects of the other to drive the respective artforms forward. In particular, Müller looks at the poetry of Verlaine and Mallarmé, and the compositions of Debussy. (unavailable for verification, adapted from *RILM Abstracts*)

Nichols, Roger. "Debussy's Two Settings of *Claire de lune*." *Music & Letters* 48 (July 1967): 229-35.

> Nichols offers a critical comparison between the two settings of Debussy's "Claire de Lune," written ten years apart. These two settings of the same work, by Verlaine, show the evolution of Debussy as a composer. Nichols utilizes formal analysis, as well as in-depth look at the text of Verlaine's poem, and the differences in how that text was used between the two settings.

Paap, Wouter. "*En sourdine* van Paul Verlaine, Fauré, Debussy, Diepenbrook." *Mensch en melodie* 1 (1946): 188-92.

> Paap focuses on the three settings of the Verlaine poem, "En Sourdine," which was set by the French composers, Fauré, and Debussy in the 1890s, and the Dutch composer, Diepenbrook, in 1910. Paap particularly focuses on the text and how each composer interpreted Verlaine's words, taking into account the influences of the popular musical styles of the time in which each version was created.

Park, Woong-Cheoi, "The Performance of Fauré's *La bonne chanson*, opus 61, in Practice." DMA diss., University of Washington, Seattle, 2006.

> Park focuses on Gabriel Fauré's song cycle *La bonne chanson*, and how the composer uses different musical devices, such as word painting and thematic elements to enhance Paul Verlaine's poetry. Park analyzes each of the nine songs in this cycle harmonically and stylistically, emphasizing that the accompaniment should be the major focus of performers of this song cycle.

Pehlivanian, Elisabeth Zachary. "*Ariettes oubliées*: A Sonorous Symbolism." MM thesis, California State University, Long Beach, 1994.

> Pehlivanian discusses the similarities between Verlaine and Debussy as Symbolist artists, particularly in the innovations each employed in creating "Romances sans paroles," and "Ariette oubliées," respectively. Pehlivanian also refers to the psychology that influenced Verlaine's poetry, as well as the fact that, although Debussy was personally acquainted with many French
> poets and authors, Verlaine impacted him the most. Pehlivanian utilizes formal analysis in her comparison between Verlaine and Debussy.

Porter, Laurence M. "Meaning in Music: Debussy and Fauré as Interpreters of Verlaine." *Topic: A Journal of the Liberal Arts* 35 (Fall 1981): 26-37.

> Unavailable for verification.

————. "Text versus Music in the French Art Song: Debussy, Fauré, and Verlaine's *Mandoline*." *Nineteenth-Century French Studies* 12 (Fall 1983): 138-44.

Porter's article compares Debussy's and Fauré's settings of Verlaine's *Mandoline*, particularly focusing on the moods evoked by both. Porter utilizes stylistic and formal analysis in his review of both composers' works, as well as historical research to aid in the overall understanding of Verlaine's intent in writing *Mandoline*.

Rawlins, Joseph. "Reynaldo Hahn, 'Le Vénézuélien musicien de Paris'." *Journal of Singing*, September 2009, 23-43.

Rawlins' article gives an overview of the life and works of Reynaldo Hahn, including an assessment of Hahn's contribution to the development of French art song. Rawlins uses biographical research to explore the influences, both artistic and social, that inform Hahn's works. Though Rawlins mentions how prolific and varied Hahn's works are, he focuses his article on examples of poems that Hahn set to music, including *Fête Galantes*, written by Verlaine.

Rider, Lori Seitz. "'Lyrical Movements of the Soul': Poetry and Persona in the *Cinq poèmes de Baudelaire and Ariettes oubliées* of Claude Debussy." PhD diss., Florida State University, Tallahassee, 2002.

Rider's dissertation focuses on Debussy's *Cinq poèmes de Baudelaire*, based on the poetry of Charles Baudelaire, and *Ariettes oubliées*, based on the poetry of Paul Verlaine, and how these works are influenced by the poet, as well as the stylistic aesthetic that was prominent when each work was composed. Ride utilizes formal and stylistic analysis of both works to reveal the specific influences of their respective poets.

Riessauw, Anne-Marie. "Musico-literaire verhoudingen in de Verlaine-liederen van Fauré en Debussy en commentaar bij een catalogus van vocale werken van Europese componisten op gedichten van Verlaine." *Revue Belge de musicologie / Belgisch tijdschrift voor muziekwetenschap* 32-33 (1978): 188-97.

Riessauw's focus is to draw parallels between the styles of the songs written by Claude Debussy and Gabriel Fauré set to Paul Verlaine's poetry. Her objective is to compare and contrast the musical settings by both composers that use a common text to see if they contain overarching themes or whether each composer has a set compositional style independent of the text. She accomplishes this by using a formal analysis of the poems and the songs and comparing them. She also analyzes the melodies harmonically and how they relate to the poetry.

————. "Verbe et mélodie : Étude sur les rapports entre le matérial phonétique et mélodique dans la composition musicale sur un po`eme de Verlaine." *Jaarboek I.P.E.M.* [Instituut voor Psychoakoestiek en Elektronische Muziek] (1967): 127-62.

Unavailable for verification.

Robertazzi, Mario. "Musica e parola nell'estetica di Claudio Debussy." *Il Convegno*, 25 maggio 1933, 69-127.

Robertazzi provides a study of the musical phases of Debussy, including an analysis of the influences behind each period. Robertazzi also includes an analysis of the major poetic influences that helped to shape the works of Debussy throughout his career.

Saint-Yves, Clair. "Baudelaire–Verlaine–Mallarmé–Debussy: Correspondances." MA thesis, Université de Paris, 1994.

Unavailable for verification.

Schmidt-Garre, Helmut. "Musique suggéré." *Neue Zeitschrift für Musik* 130 (December 1969): 567-75.

Unavailable for verification.

Schwab, Catharine Mary. "The *mélodie française moderne*: An Expression of Music, Poetry, and Prosody in *fin-de-siècle* France, and Its Performance in the Recitals of Jane Bathori (1877-1970) and Claire Croiza (1882-1946)." PhD diss., The University of Michigan, 1991.

Schwab's dissertation focuses on the evolution of French *mélodie française moderne*, touching on how this musical genre came together from the various influences of German *lieder* and Symbolist poetry. Schwab also focuses on how composers of *mélodie française moderne* relied heavily on prosody to mimic the original cadence and structure of the poems on which the works were based. Schwab uses mainly formal analysis in the examples used in her exploration of *mélodie française moderne*.

Spurgeon, Debra. "A Study of the Solo Vocal Works of Reynaldo Hahn with Analysis of Selected *mélodies*." DMA diss., The University of Oklahoma, Norman, 1988.

Spurgeon's dissertation focuses on providing a biography of Hahn, and a review of his solo vocal works, taking into account the various influences that helped shape Hahn's *mélodies*. Spurgeon relies heavily on biographical research, and also utilizes harmonic and stylistic analysis in her treatment of Hahn's *mélodies*.

Strobe, Klaus. "Das Liedschaffen Gabriel Faurés." PhD diss., Friedrich-Alexander-Universität Erlangen-Nürnberg, 1997.

Strobel's dissertation focuses on the compositions of Fauré, encompassing all of his works from the start of his compositional career to his later style. Stobel focuses on the relation Fauré had between text and settings, and how that evolved over his career. (unavailable for verification, adapted from *RILM Abstracts*)

Taddie, Daniel. "*Fêtes galantes*, Set 1: Verlaine, Debussy, and the Fusion of the Arts." *Yearbook of Interdisciplinary Studies in the Fine Arts* 3 (1992): 501-29.

Taddie's article focuses on the meshing of poetry and music, as evidenced through Debussy's setting of three Verlaine poems from his collection, *Fêtes galantes*. Taddie attempts to

discern the extent to which these distinctive art forms can be fused, and how poetry and music employ some of the same principles. Taddie takes an in-depth look at the text of the three poems and utilizes harmonic analysis in his discussion of the music to which those poems are set.

Trevitt, John. "Debussy *inconnu*: An Inquiry 1: The Earlier Vocal Music." *The Musical Times* 114 (September 1973): 881-83, 885-86.

> Trevitt presents a look at Debussy's early vocal works, emphasizing an attempt to create an accurate timeline of his compositions, in order to better analyze his evolution as a composer during this period in his life. Trevitt uses formal analysis to explore Debussy's early compositions, emphasizing the importance of Debussy's introduction to Verlaine and the impact that had on Debussy's subsequent works.

Weber, Wallace David. "A Comparative Analysis of Text and Music in Gabriel Fauré's *La bonne chanson* and *Le jardin clos*." DMA diss., University of Missouri, Kansas City, 1989.

> Weber focuses his study on two song cycles by Gabriel Fauré: *La bonne chanson* and *Le jardin clos* with texts written by Paul Verlaine and Charles van Lerberghe, respectively. Webber begins with a biographical sketch of Fauré, outlining his three distinct creative periods and his compositional style during these periods as well as his relationship with Verlaine and van Lerberghe. He then uses six explicitly stated criteria to compare and contrast these song cycles with the intention of giving the performer some insight into Fauré's compositional objectives.

Wenk, Arthur Bampton *Claude Debussy and the Poets*. Berkeley: University of California Press. 1976.

> Wenk analyzes Claude Debussy's entire *oeuvre* of French *mélodie* in his book. Arranged chronologically according to when the work was composed, there are four sections devoted to Debussy's songs set to texts by Paul Verlaine. Wenk makes biographical notes about both Verlaine and Debussy in the introductions to each section, and song by song, analyzes Debussy's works harmonically, stylistically, and structurally.

Wintle, Anne Catherine. "*Ariettes oubliées*: A Marriage of Music and Poetry." DMA diss., University of California, Santa Barbara, 2002.

> Wintle focuses on Claude Debussy's *Ariettes oubliées,* a song cycle containing six settings of Paul Verlaine's poetry. Her focus is mostly on the poetry, its influence on Claude Debussy, Verlaine's and Debussy's similar aesthetic, and how this particular song cycle was the catalyst behind Debussy's late period creative output. Wintle also includes harmonic, structural, and stylistic analyses of each of the six pieces.

Wright, Alfred J. "*Paroles et musique*: Verlaine's Composers." *Nineteenth-Century French Studies* 5, no. 3/4 (1977): 308-27.

Wright's objective in this article is to illustrate Paul Verlaine's writing aesthetic and its relation to musical settings. He spends a lot of the article discussing Verlaine's writing history and literary influences and also explores Verlaine's musical aptitude and experiences – how Verlaine himself wasn't a gifted musician, but understood how to write in a musical way. He then goes on to discuss Gabriel Fauré's and Claude Debussy's settings of Verlaine's poetry.

Wright, Alfred J. "Verlaine and Debussy: *Fêtes galantes*." *The French Review* 40 (April 1967): 627-35.

Wright discusses the commonalities between the artistic styles of Debussy and Verlaine and asserts that it is these similarities that make Debussy and Verlaine such a productive pairing. Wright focuses particularly on the influence of Verlaine's *Fêtes galantes* on Debussy's musical style, employing formal analysis in his discussion of Debussy's works. Wright also touches on Fauré's settings of the same works, contrasting the treatments of Verlaine's poems by their respective composers.

Wu, Chi-Chen. "Pianist as Portrayer of Imagery in *En Sourdine* by Fauré and Debussy." *Journal of Singing* 74 (September/October 2017): 9-27.

Wu's article focuses on the contrast between Fauré's and Debussy's settings of the Verlaine poem, "En Sourdine." Although set to the same text only year apart, both settings employ different approaches and evoke contrasting moods. Wu also explores how poetry and composition come together, utilizing stylistic and harmonic analysis of the two compositions.

Youens, Susan. "Debussy's Setting of Verlaine's *Colloque sentimental*: From the Past to the Present." *Studies in Music* 15 (1981): 93-105.

Youens focuses on Debussy's setting of Verlaine's *Colloque sentimental*, which was the last of Verlaine's poems that Debussy would set to music. Youens notes that an underlying symbolism permeates the composition, particularly when taking into account the year in which it was set (1904). Youens discusses the text of the poem in detail and employs stylistic and formal analysis in discussing Debussy's composition.

———. "To Tell a Tale: Symbolist Narrative in Debussy's *Fêtes galantes*." *Nineteenth-Century French Studies* 16 (Fall/Winter 1987): 180-91.

Youens's article focuses on the stories expressed through a compilation of Verlaine's poems set by Debussy, *Fêtes galantes II*. Youens argues that the Symbolist text behind Verlaine's collection of poems represents the evolution of Romanticism, eventually giving way to more Modernist approaches, which is mimicked by Debussy in his compositions, which utilized more modern compositional elements, particularly relating to rhythm and harmony. Youens focuses mainly on analyzing the text and how it is expressed in Debussy's works.

Zhang, Linna. "Comparing Fauré's and Debussy's Art Songs: With Examples of Three Verlaine Poems from *Fêtes galantes*." *Explorations in Music: Journal of Sichuan Conservatory of Music* S1 (Fall/Winter 2007): 43-46.

Zhang focuses her article on a comparison of three poems by Paul Verlaine, set by Fauré and Debussy, employing harmonic analysis in her review of these works.